

LOUISE
RIAL

IN that airy operetta, "The Wedding Day," which will run for a short time longer at the Casino, Miss Louise Rial is cast for the part of a querulous aunt, her nearest relative in the none too substantial story of the play being Polycop, cleverly impersonated by Mr. Jefferson De Angelis. The other stars of the cast are Miss Lillian Russell and Miss Della Fox, who because of their popularity, if not their art, make the other women of the production less luminous than they would ordinarily appear. Miss Rial, however, is not absolutely overshadowed by her more famous sisters of the piece, and, to such extent as her lines and her singing enable her, she does well.

IRISH dramas in which the hero is called upon to warble something immediately after every brave speech—plays such as the unfortunate Scanlon and the yoddlng Emmet made popular—have an enormous following among a certain class of playgoers. With the latter Chauncey Olcott is the favorite of the hour, and "Sweet Inniscarra," his latest production, is, from the box-office point of view, a considerable success. Miss Georgia Busby plays the leading feminine role in "Sweet Inniscarra," and as Kate O'Donaghue she is pretty, songful and vivacious after the fashion of most Irish heroine's of the stage.

THE two-hundredth performance of "The Girl From Paris" will soon be celebrated at the Herald Square Theatre,

and the fiftieth performance of "In Gayest Manhattan" was made an event of importance at Koster and Bial's place of amusement a fortnight ago. These "long runs" indicate very clearly what kind of light amusement most pleases the critical pleasure-seekers of New York. But the present season is on the wane, as the closing of the Garden Theatre, Wallack's, the Academy of Music and numerous others attests.

NOR among the least of the good things seen at Daly's this year is "The Circus Girl," a musical farce-comediotta. It is a new importation from London, where it

met with immense success. "The Circus Girl" is of the same family as "The Gaiety Girl" and "The Geisha," and is a worthy successor to the latter, though not made in so fine a mould. Among the clever stage people who help to make "The Circus Girl" a "winner" are Messrs. Herbert Gresham, James T. Powers, Cyril Scott and the Misses Virginia Earle and Nancy McIntosh.

THE Salvation Army in London has won another recruit from the stage. This time it is no less a personage than Mr. Walter Leslie, one of the popular comedians and vocalists on the boards of the English music halls.

MISS HELEN A. TRACY is an actress of the class professionally known as "reliable" which is a distinction dear to the hearts of ambitious stage folk. As Mrs. Claibourne Gordon in "The Heart of Maryland" Miss Tracy interprets her part with a skill suggestive of some serious study of the character in which she strives to sink her personality. Miss Tracy has had experience in dramas of the better sort, and has worked hard for such success as she has achieved.

THE "Matinee Hat" is causing serious agitation in Marselles. The mayor has now issued his ukase in regular form: "Ladies are to appear bareheaded at theatrical performances. The chief of police must enforce this."



KITTY COLEMAN



MISS KITTY COLEMAN is another young woman in Mr. Olcott's play, who as Nora Roach is a buxom lass with a lisping brogue and a good stage presence. Miss Coleman reads her lines with more vigor than intelligence, but she is convincingly Irish, and seems well fitted for the character she assumes.

THE bold and daring William F. Cody—known to all the world as "Buffalo Bill"—is just as successful in presenting the free life of the early days in the far west to the East this year as ever before. The "Wild West" has come to be one of the most successful amusement enterprises of the day on both sides of the Atlantic. At Madison Square Garden it even surpasses the circus in the patronage it enjoys, and as a spectacle it is as new as any circus.